

Montpelier
Near State Route 639
Montpelier Station vicinity
Orange County
Virginia

HABS No. VA-1214

HABS
VA,
69-MONTS. V,
2-

REDUCED COPIES OF MEASURED DRAWINGS

Historic American Buildings Survey
National Park Service
Department of the Interior
Washington, DC 20013-7127

ADDENDUM TO:
MONTPELIER
(Montpellier)
13480 South Montpelier Road
Montpelier Station vicinity
Orange
Virginia

HABS VA-1214
VA, 69-MONTS. V, 2-

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN BUILDINGS SURVEY
National Park Service
U.S. Department of the Interior
1849 C Street NW
Washington, DC 20240-0001

HISTORIC AMERICAN BUILDINGS SURVEY

MONTPELIER (Montpellier)

HABS No. VA-1214

Location: The location of Montpelier was originally recorded as Near SR 693. To more accurately reflect its location it has been changed to:
13480 South Montpelier Road, approximately 1-1/2 miles east of Route 20 at Montpelier Station Depot, Orange County, Virginia

USGS Montpelier Quadrangle, UTM coordinates:
17.747897.4233879

Present Owner: The National Trust for Historic Preservation

Present Occupant: The Montpelier Foundation

Present Use: Museum/Historic Estate

Significance: Montpelier was the lifetime home of President James Madison, Jr., the fourth President of the United States and "architect" of the United States Constitution. Madison inherited the house from his father, James Madison, Sr., who constructed the earliest portion of the house ca. 1764. President Madison expanded the house in ca. 1797 and ca. 1809. After Madison's death in 1836, Dolley Madison inherited the house and sold it in 1844. The house passed through a series of owners before it was purchased by William duPont in 1901. Mr. duPont built extensive additions onto the mansion and undertook a major interior renovation that dramatically altered the floor plan of the original Madison house. The house is primarily significant for its association with James Madison, but the duPont habitation was also significant as an example of the Country Place Movement in Virginia and for the duPont's impact on the horse industry in Virginia.

Project Statement: This recordation was undertaken to document the duPont spaces in the Montpelier Mansion prior to their removal during a major restoration project that returned the dwelling to its ca. 1816 appearance. The restoration started in 2004 and was completed in 2009. This report was originally written by Ann Miller (independent architectural historian) in 2006. It was subsequently edited and revised by Gardiner Hallock (Director of Architectural Research, the Montpelier Foundation) in November of 2008. It was edited by Anne Mason, HABS Collections Manager in 2009 to more closely follow HABS standards. The accompanying photographs were taken by architectural photographer Robert Lautman in 2003 prior to the start of the 2004 restoration.

The Madison Ownership (1723-1844)

The land that now constitutes Montpelier appears to have been inhabited by Native Americans as long ago as ca. 8000 B.C. European settlement in the surrounding regions began in the early 1720s; the property was patented in 1723 by Ambrose Madison and Thomas Chew, grandfather and great-uncle of President Madison. Ambrose Madison's share included the northwest section of the patent and contained a majority of the present Montpelier tract. In accordance with the colonial land patent requirements, he built the first house on Montpelier within three years of receiving the patent. From archaeological evidence, it was a modest frame structure, probably a story and a half high. Following Ambrose Madison's death in mid-1732, the Montpelier property passed to his widow, Frances Taylor Madison, and his son James Madison, Sr., later father of the President. When Frances Madison died in 1761, James Madison, Sr., gained full control of the property.¹

According to dendrochronology samples taken from the Montpelier house, the nucleus of the present structure was built around 1763-1765 by James Madison, Sr. A successful planter, merchant, and proprietor of a plantation ironworks, James Madison, Sr., also was a vestryman, a justice of the Orange County court, and held a number of other county governmental positions. He was one of the county's wealthiest citizens, and its largest slaveholder. When it was built, his two-story Georgian brick house was the most elaborate structure in the county. In addition to providing more space for his growing family, the house was also emblematic of his wealth and importance within the region. In both its size (approximately twelve rooms) and the permanence of its brick construction, it struck a tremendous contrast to the typical story-and-a-half, hall-and-parlor plan frame houses of the region.²

Although exact documentation does not exist, the designer of the nucleus of the Montpelier house may have been James Madison, Sr. Records for construction are extremely incomplete, but the building crew apparently included Zachariah Allen, a brick maker and probably brick mason, John Perry, a carpenter who was indentured to or hired by James Madison, Sr., and two of Madison, Sr.'s slave carpenters, George and Peter. In addition to the initial construction period, some poorly-documented repairs or renovations were made to the house in 1791, when William Lumsden was paid for plastering several rooms in the house, as well as the front and back porches.

The 1797-1800 changes to the house involved the addition of a thirty-foot section north of the original dwelling and the addition of the front portico. The design of the addition may have been Madison's own; in any event, contemporary references credit him with the design of the portico.

¹ Virginia Patent Book 11, p. 294; Ann L. Miller, "The Madison Land, " map, Montpelier Research Archives. For further biographical and landholding information on Ambrose Madison, see Ann L. Miller, *The Short Life and Strange Death of Ambrose Madison* (Orange, Va.: Orange County Historical Society, 2001).

² The only known brick houses of earlier date in the Orange County vicinity were former Lt. Governor Spotswood's house at Germanna (ca. 1724) and Salubria, (ca. 1744) built for Spotswood's widow and her second husband near what is Stevensburg in present-day Culpeper County. Story-and-a-half structures, nearly all constructed in frame, remained the typical housing type for Orange County, as well as for the surrounding Virginia Piedmont, during the eighteenth century and the first half of the mid-nineteenth century. For surviving eighteenth and early nineteenth century houses, see Ann L. Miller, *Antebellum Orange: The Pre-Civil War Homes, Public Buildings and Historic Sites of Orange County, Virginia* (Orange, Va.: Orange County Historical Society Inc., 1989).

After a visit to Montpelier in 1807, the British Minister, Sir Augustus John Foster, stated that Madison had "himself superintended the building" of the portico and had "prescribed the proportions...without the assistance of an architect."³ The two-story expansion included a small passage and two rooms on each floor and served as the residence of the recently-married James Madison, Jr., and his wife and stepson. The original section of the house continued to be the quarters of the senior Madisons and there was no first floor access between the two households.

At the same time that Madison was enlarging Montpelier, his friends Thomas Jefferson and James Monroe were also involved in construction at their homes in Albemarle County. Jefferson was renovating Monticello and Monroe was building Highland (now Ash Lawn). Surviving correspondence shows that the three friends shared both advice and workmen for their respective projects. For the 1797 addition to the Montpelier house, James Madison's surviving papers identify the following workmen and their skills: L. Whitten (carpenter and floor layer), Reuben Chewning (apparently a carpenter and roofer), and William Lumsden (the plasterer who had also worked on the 1791 renovations to the house). A man named "Walsh," possibly a slave, is also noted as a plasterer working at Montpelier during this time. The installation of some form of running water in Montpelier by a "Culp" and "Mr. Clark" is also recorded in late 1803. Additionally, as documented in the 1808 Mutual Assistance insurance policy, between 1799 and 1808, three small porches, each one ten feet square, were found on the house.⁴ A separate porch was set at each of the rear doors with the third porch located on the southwest end of the house, serving the side door which faced an outside kitchen located in the southwest yard about thirty feet from the house. These may or may not include the porches that were plastered in 1791.

1809-1812

James Madison, Jr., inherited Montpelier following the death of his father in 1801, subject to his mother's life tenancy in the original section of the house. With Madison's new national political positions, first his appointment as Secretary of State (1801-1808) and then his nomination and election as President (1809-1817), came the realization that further enlargements to the Montpelier dwelling would be needed. Perhaps building on discussions with Dr. Thornton and inspiration from the Thornton concept drawing, Madison was actively planning new enlargements to the dwelling at least by mid-1808. As with his previous construction project, Madison also exchanged ideas--and workmen--with Thomas Jefferson

Between 1809-1812, the central section of the house was renovated to include an entry passage and large drawing room, the rear colonnade was built, one-story wings were added to each end of the house, a chimney was moved, and extensive changes were made to the fenestration and the interior woodwork to provide design continuity between all three generations of the house.

Surviving accounts and letters name those who worked on the house; in addition to James Dinsmore and John Neilson (carpenter/joiners), and Hugh Chisholm (brickmaker and brick mason), a workman named William Howard, and two boys, Billey and John (the latter a painter). Dinsmore, Neilson, and Chisholm previously had worked for Jefferson at Monticello and Poplar

³ Davis, *Jeffersonian America*, p. 140.

⁴ Mutual Assurance Society policy R4 V41 #1219, Virginia State Library, Richmond, VA

Forest, his Bedford County retreat. Neilson would go on to design and build Bremo, as well as to become one of Jefferson's principal architectural craftsmen at the University of Virginia.⁵ William Howard, one of the younger craftsmen at Montpelier, is possibly the same William Howard (ca. 1787-1854/60), carpenter, who built the Cumberland County Courthouse (1818), and who designed the Lunenburg (1827) and Mecklenburg (1838-1842) county courthouses, works that reveal a deep debt to Thomas Jefferson's courthouse designs.

While contemporary documents indicate that much of the design was the result of consultation between Dinsmore and Madison, family sources and tradition have long associated Dr. William Thornton and Benjamin Henry Latrobe with design contributions to Montpelier. There is documentary evidence to suggest that Dr. Thornton participated in some design concepts, although the extent of his involvement is uncertain. Family sources also credit Latrobe with the design of the wings. However, his only documented contribution is that he arranged to sell Madison some surplus sheet iron from the construction of the Capitol in Washington for the roofing of the wings at Montpelier and that he advised Madison on the use of composition ornament at Montpelier.

Visitors to Montpelier during the Madison years described a series of elegantly-appointed and furnished public rooms--the drawing room and dining room, a sculpture room and gallery for oil paintings--as well as comfortable guest rooms and the warm hospitality of James and Dolley Madison. Dolley Madison gained control of Montpelier following the death of James Madison in 1836 and she sold it in 1844.

A unique, and potentially significant, element of the 1809-1812 renovation was revealed in 2004 during restoration work on Montpelier. It was discovered that the sidelights of the central front door could be lowered as sliding sashes down into pockets behind the underlying panels. Later it was revealed that the sidelights of the mirroring interior doorway leading from the entry vestibule into the drawing room were also movable and that they slid sideways into recesses of the frame partition wall.

Post-1812 Madison Changes

The extent of any post-1812 changes to the house by the Madisons is uncertain. The Madisons' deepening financial straits after the late 1810s, and the lack of evidence for additional substantial changes during their ownership, make additional major alterations to the house unlikely (decorative changes and the addition of artwork excepted). A few citations for fabric purchases and one acquisition of marble slabs (possibly for fireplace hearths) late in Madison's presidency and soon after the couple's return to Montpelier probably point to some finalizing of earlier building and decorative plans, rather than to a new building campaign. Perhaps the most noticeable post-1812 change was the addition of the lunette window in the pediment of the portico. A ca. 1818 watercolor shows that the lunette had not been added by this time and it is currently thought that it was added in ca. 1820 to facilitate the storage of Madera wine in the Portico garret.

⁵ James Dinsmore, Building Account with James Madison, 1809-1812; Cocke Papers, Alderman Library, University of Virginia

1844-1900

In the decades after Montpelier passed out of the Madison ownership, various changes were made to the house. These included the alteration of the front portico, the construction of hipped roofs on the 1809-1812 wings, and the application of the stucco to the exterior walls, as well as some alterations to the landscape surrounding house. Civil War references indicate that the changes had been effected by the early 1860s; however, no notation of improvements to the house (or other structures) or any increase in the value of the property is reflected in the Land Tax book for Montpelier between 1844 and the early.

The owners of Montpelier during this time period include:

1844-1848: Henry W. Moncure

1848-1854: Benjamin Thornton

1854-1855: William H. McFarland

1855-1857: Alfred V. Scott

1857-1862: Thomas J. Carson

1862-1881: Frank Carson (brother of Thomas J. Carson)

Henry W. Moncure (1844-1848)

Henry Wood Moncure (1800-1866), who purchased the Montpelier tract from Dolley Madison in 1844, was a wealthy merchant of Richmond, Virginia, whose wife was Catherine Cary Ambler.⁶ Little documentation exists of the Moncure ownership of Montpelier, except the correspondence noted in the last chapter, which indicates that he envisioned Montpelier as a retirement home, and that he purchased not only the house, buildings and land, but many slaves and much personal property, including furniture.

Aside from the references in Moncure's 1842 lease agreement with Dolley Madison, noted previously, no specific room descriptions or indications of room usage during the Moncure tenure have been found to survive.

Benjamin Thornton (1848-1854)

Moncure retained Montpelier for four years. He sold it to Benjamin Thornton of Gomersall, Leeds, England, on October 14, 1848. While documentary evidence is lacking, archeological and structural investigations suggest that major changes to the house were undertaken during the first part of the 1850s, likely during the Thornton ownership. Exterior changes during this period included the reshaping of the bases of the porch columns (to extend the columns down to ground level), the reduction of the size of the porch deck, the construction of low hipped roofs on the wings, and the first application of stucco to the house. Additionally, a number of windows were also infilled during this period, and the porch deck was cut back, with the attendant replacement

⁶ Marion Moncure Duncan, Adrian Cather Miller, and Peyton Sagendorf Moncure, *House of Moncure Genealogy: A Supplement to Hayden's Virginia Genealogies* (prt. prt., 1967).

of the west doorways in the north and south passages with windows. Interior changes included the removal of the Madison-era surbases and an extensive replastering campaign.

William H. Macfarland (1854-1855)

William H. Macfarland (1799-1872), a prominent and wealthy Richmond, Virginia banker, purchased Montpelier from the Thorntons on January 4, 1854. Macfarland's tenure at Montpelier was short; a little over a year. His use of Montpelier remains obscure, but his ownership of the property is an interesting footnote to the fact the Macfarland as an admirer of James Madison, and it was Macfarland who had been chosen to give the eulogy at the 1836 memorial service in Richmond for the President.⁷

Alfred V. Scott (1855-1857)

By deed of March 21, 1855, Montpelier was conveyed to Col. Alfred Vernon Scott (?-1860), who moved to the property with his wife, the Rebecca Ballard Nixon, from their previous residence in Alabama.⁸ However, the Scotts did not remain at Montpelier very long and by early 1857, they were actively trying to sell Montpelier.

Thomas J. Carson and Frank Carson (1857-1881)

Although this sale did not come about, Col. Scott sold Montpelier to Thomas J. Carson on August 1, 1857.⁹ Born in Ireland, Thomas J. Carson immigrated to the United States and was a banker in Baltimore at the time that he bought Montpelier. Following the outbreak of the Civil War, he remained in Baltimore and Montpelier became the home of his eccentric bachelor brother, Frank Carson. Confederate troops were intermittently camping at Montpelier during the war, and it was apparently also a popular touring place for other soldiers and for refugees. For these reasons, more descriptions of Montpelier exist for the Carson period than for any other time between the Madison and duPont ownerships.

Apparent changes made during the Carson ownership included the alteration of the front portico (mentioned by Benjamin Wesley Justice in 1863), and possibly the "red painted tin"¹⁰ roof noted by Col. Samuel Hoey Walkup in 1864. However, as with the previous post-Madison owners, no notation of improvements or any increase in the value of the property is reflected in the Land Tax books for the Carson ownership. Apparently, changes to the portico, along with any reroofing or other work done by the Carsons, were not considered extensive enough to raise its value.

Frank Carson died in February 1881, at age sixty-two, and was buried in the Madison family cemetery on Montpelier. His grave is the only non-family internment marked with a carved stone.

⁷ Peter Force scrapbook, #9911, Special Collections, Alderman Library, University of Virginia.

⁸ OCDB 43, p. 326; communication from William J. Daniel Sr., March 24, 1989, Montpelier Research Archives.

⁹ OCDB 44, p. 333, communication from William J. Daniel Sr., March 24, 1989, Montpelier Research Archives.

¹⁰ Citation for quote missing from original historical report submitted to HABS.

Louis F. Detrick and William L. Bradley (1881-1900)

Thomas Carson had taken out a deed of trust on Montpelier when he purchased it in 1857. At least in part due to the economic problems caused by the Civil War, the Carson family never paid off the debt, and Montpelier was finally sold at auction on December 1, 1881. The new owners were a partnership consisting of Louis F. Detrick of Baltimore and William L. Bradley of Boston. The partnership remained the owners of Montpelier until the property was purchased by Charles K. Lennig (agent for William duPont) in November 1900.

At the time of the Montpelier purchase, Louis F. Detrick was a commission merchant and fertilizer dealer. Among his other contacts, Detrick was the agent for the Bradley Fertilizer Company (the Boston firm owned by William L. Bradley and his sons P.B. [Peter Butler] and R.S. [Robert S.] Bradley). Sometime between the mid 1800s and the early 1890s, Detrick dropped his commission business and concentrated on fertilizer manufacturing, operating as the Detrick Fertilizer and Chemical Company. In addition to his Maryland operation, Detrick also had related business ventures and interests in the vicinity of Montpelier. The 1894 Orange County Directory carried an advertisement for Detrick & Goss fertilizers, a mercantile partnership in Somerset, Orange County, just a few miles west of Montpelier. Detrick's partner in this venture was Lee Goss, a substantial farmer and businessman who owned nearby Somerset farm.

William L. Bradley had recently retired at the time of his Montpelier purchase. After early business experience in a Connecticut dry goods operation and a hardware manufacturing company, in the 1840s and 1850s, he entered several additional manufacturing ventures, including a partnership begun in 1852 with his brother Nathaniel L. Bradley and brother-in-law Walter Hubbard, and Orson and Chitten Hatch. Originally called Bradley, Hatch & Company, the operation was renamed Bradley and Hubbard after the Hatch brothers sold their interests in 1854. The company first manufactured clocks and small metal wares in Meriden. After the oil strike at Titusville, Pennsylvania in 1859, and the ensuing availability of kerosene as a fuel for lamps, the company expanded into the business of manufacturing oil lamps. In 1875, William Bradley's share in the company was bought out by his partners.

In 1861, William Bradley joined with manufacturer and politician Oakes Ames to organize a Boston-based company to develop and manufacture chemical fertilizers. After Oakes Ames's death in 1873, Bradley purchased Ames' interest in the company for \$100,000 and reorganized the business as the Bradley Fertilizer Company. He is reported to have interests "in other fertilizer works at Carteret, N.J., Cleveland, Ohio, Baltimore, Md., and Charleston, S.C."¹¹ Due to failing health, Bradley largely retired from active business management in the 1880s. Until his death in 1894, he devoted himself primarily to pursuing his interests in model farms, and spending much of his time at his various country estates of which Montpelier, acquired in 1881 in partnership with Louis Detrick, was only one.¹²

¹¹ Citation for quote missing from original historical report submitted to HABS.

¹² For information on William Bradley and the Bradley and Hubbard Company, see Richard Stamm, "The Bradley and Hubbard Manufacturing Company," *Smithsonian; Preservation Quarterly*, Spring 1993; "William Lambert Bradley" in *The National Cyclopaedia of American Biography*, Vol. XXIV (New York, 1935); obituary of William L. Bradley, *Hingham Journal*, December 21, 1894; copy in the Hingham Library, Hingham Massachusetts.

It is apparent from Orange County Land Tax records that the Montpelier buildings had suffered the ravages of time and neglect during the Carson ownership and were in need of serious repairs. The records show a steady decline during the Carson Ownership and the total valuation only stood at \$3,500 in 1881. After spending approximately a year improving the agricultural aspects of the property, Detrick and Bradley set about "restoring" the house and short articles in the local *Orange Observer* newspaper indicate that work on the mansion began in May 1882. The 1884 Orange County Land Tax book notes an addition of \$1,600 to the Montpelier buildings appraisal for "Betterments" made between 1883 and early 1884. This raised the total valuation of buildings to \$5,100. The 1885 Land Tax book reflected the completion of these improvements, with the buildings valued at \$8,000, a valuation which remained through the end of the century. Montpelier house itself underwent a remodeling in the Aesthetic and Colonial Revival styles. Contemporary newspaper accounts mention that the work was done by "Baltimore artisans and mechanics,"¹³ a few of whom have been identified, along with at least one local contractor, T. J. Payton. Much of the Madison interior was apparently obscured at this time, as an 1896 article in the *Architectural Record* state that "The interior of Montpelier has been remodeled out of all semblance to its original self."¹⁴

duPont Ownership (1900-1983)

Almost immediately after his purchase of the Montpelier estate in late 1900, William duPont embarked on an extensive campaign to enlarge and remodel the house and add numerous outbuildings and improvements to the farm. After William duPont's death in 1928, his daughter Marion duPont Somerville (later Marion duPont Scott) made additional changes, although they were on a much smaller scale than her fathers.

Born in Delaware in 1855, William duPont was the son of Henry and Louisa (Gerhard) du Pont, and grandson of Eleuthère I. du Pont, the founder of the du Pont business.¹⁵ William duPont was educated at Massachusetts Institute of Technology, and was subsequently involved in fertilizer and explosive manufacturing. In 1878, he married his cousin Mary Lamot du Pont.¹⁶ The couple apparently discovered an essential lack of compatibility, and the marriage was an unhappy one. By the early 1890s, William duPont had become enamored of Anne (known as Annie) Rogers Zinn, an attractive divorcee. During the course of a business power struggle within the family, William's autocratic elder brother, Henry A. du Pont, discovered Williams' relationship with Mrs. Zinn, and used it to ostracize William.

William's response was unprecedented within the family, and rare within his social class: he instituted the divorce proceedings which would leave him and his wife free to remarry. William's planned re-marriage, which was consummated in 1892, increased rather than eased the social tensions surrounding the couple and Annie Zinn found the doors of Delaware society closed to her. The escape the inhospitable social environment William and Annie relocated to England

¹³ Citation for quote missing from original historical report submitted to HABS.

¹⁴ Citation for quote missing from original historical report submitted to HABS.

¹⁵ Members of the family have varied the spelling on the name between du Pont and duPont. William duPont, owner of Montpelier, preferred the latter spelling.

¹⁶ Reese, comp., *Genealogy of the du Pont Family*; Mary du Pont was the granddaughter of Victor Marie du Pont, brother of William's grandfather Eleuthère Irénée du Pont

where they resided in leased country houses in England for a number of years--first at Loseley Park in Surrey, and later at Binfield Park in Berkshire. However, they occasionally returned to the United States and William purchased Bellevue Hall in Wilmington, Delaware, as an occasional or future residence in 1893. During this time, both of their children, Marion and William, Jr., were born. Sometime around the turn of the century, they began to look for a residence in America that was outside of Delaware, but still in the mid-east coast. Montpelier, with its large, fertile acreage, prestigious associations with James Madison, and location in the heart of Virginia's Piedmont region, appears to have met all of the duPont's standards.

On November 21, 1900, Montpelier was purchased by Charles King Lennig of Philadelphia, Pennsylvania, acting as agent for William duPont. Charles King Lennig formally transferred the property to William duPont by deed on January 9, 1901. As the duPonts were then living in England, Charles King Lennig organized the initial changes and enlargements to the house and the improvements to the grounds.¹⁷ When purchased in 1900, the Montpelier estate contained 1,235.5 acres and twenty-one buildings, including the main house. The extent of the property quickly increased as William duPont expanded his holdings and by the mid-1920s the estate held 2,302 acres.¹⁸

For the first decade of the duPont occupation, Montpelier served primarily as a rural refuge for Annie duPont and the children, away from the social unpleasantness of Delaware but not as remote as Altama, William duPont's estate in Georgia. Montpelier was also close enough to Delaware that William duPont could commute to his Delaware Trust office in Wilmington by taking the train north at the beginning of the week and returning to Montpelier for the weekend.¹⁹ At Montpelier, William duPont exercised his avid interests in sports such as driving and shooting, and in his operations for the breeding and improvement of various purebred livestock, particularly Percheron draft horses, Hackney carriage horses, Saddle Horses, and Jersey cattle. By the first part of the 1910s, much of the old ostracism was fading, and thereafter, William and Annie duPont returned to Delaware and made Bellevue Hall their primary residence.

Alterations to Montpelier by William duPont

During the ca. 1900-1908 duPont remodeling and enlargement of the Montpelier mansion, the main house was more than doubled in size. Much of the additions involved encasing the sides and rear of the existing house. The most obvious changes to the house involved the addition of the second stories to the Madison wings, and the addition of the southeast rear wing, and the northeast wings. Many window positions on the rear (east) and the second story ends of the house were either closed or were transformed into doorways to accommodate access to the

¹⁷ OCDB 59, p. 132 & p. 180. Information on the Lennig/duPont friendship and business relationship was supplied by Mrs. Charles K. Lennig, Jr., Philadelphia, Pennsylvania. Her information and photograph of her father-in-law are in the Montpelier archives.

¹⁸ See duPont Land Records (file), Montpelier archives; Orange County Land Tax Book, 1901-1929.

¹⁹ *Montpelier*, p. 36. After the rift with his brother Henry, William duPont did not play a major part in the Du Pont company business, although he remained a substantial stockholder. His major business interests, however, were in Delaware, and he was not active in Orange County businesses or politics. His primary business venture after the early 1900s was the Delaware Trust in Wilmington, which he had acquired with his cousin Alfred I. du Pont.

additions. Major interior changes involved the moving of some partition walls, extensive replastering, and the addition of new stairs, in addition to numerous minor changes.

In addition to dining rooms, the expanded north wing contained service rooms in the basement, the children's and governess's rooms on the second floor, and servants' quarters on the third floor. This addition was located to the rear (east) of what was formerly James and Dolley Madison's private wing. After adding a second and third floor atop the Madison structure, the duPonts utilized what had been Dolley Madison's basement kitchen (subsequently duPont Rooms 013 and 014) as their kitchen. The rooms in the first floor on the Madison wing were converted into a hallway, butler's pantry, and storage. The corresponding spaces on the newly added second story became a hallway, bathrooms, and a storage/sewing room, and the third floor space was occupied by a bathroom, storage areas, and servants' rooms.

Most of the changes to the house had been completed by the time the duPonts moved to Montpelier in 1902.²⁰

The existing roof and ceiling framing of the Madison wings were removed to permit the addition of second and third stories. The first story of the north wing (formerly James and Dolley Madison's private chambers) was converted into a butler's pantry, hallway, and service area. The first story of the south wing (formerly Nelly Conway Madison's private chambers) was transformed into a small drawing room called the "Empire Drawing Room" (subsequently Marion duPont Scott's "Red Room"). A decorative plaster ceiling was installed for the Empire Drawing Room (similar to the one in the adjoining English Drawing Room); this was subsequently enclosed above the later ceiling of Marion duPont Scott's Art Deco "Red Room."

The extreme northeast wing of the mansion, built to hold a larger kitchen, was the last major addition to the house. Accounts kept by William duPont indicate that this section, the last major addition to be completed, was built ca. 1908-1909.²¹

The Land Tax records for the Lennig and early duPont periods provide an indicator of just how large the scope of changes to Montpelier really were. The \$8,000 in improvements on the land at the end of the Detrick and Bradley ownership rose to \$9,000 during the brief period when Lennig held the land in his own name. The following year, \$14,000 in improvements were noted, reflecting the enlargements to the house and the initial construction of the first agricultural buildings. This remained steady until the 1911 Land Tax Book, when the appraisal of improvements was raised to \$48,000, then \$56,000 in the 1913 Land Tax Book, \$56,000 in the 1916 Land Tax Book, and \$68,070 in the 1921 Land Tax Book. With only minimal acquisition

²⁰ Marion duPont Scott gave the date of the family's move to Montpelier as August 1902 in her memoir, *Montpelier: The Recollections of Marion duPont Scott*, p. 35-36, and states that they lived at Bellevue for a time between the family's return from England and the move to Montpelier. However, a family photograph taken by William duPont's niece Elaine duPont Irving, dated March 1902, shows Marion duPont Scott's brother William duPont, Jr., on the rear lawn of the house. In the photograph, the exterior remodeling appears complete, but the concrete walks are still in the process of being built; Elaine duPont Irving's (later Elaine duPont Irving Woodruff) photographic albums, Accession No. P177, Winterthur Museum, Archives and Library, Wilmington, Delaware. Possibly this photograph represents a visit by the family to their not-quite finished future home.

²¹ DuPont family photographs, Montpelier archives; building account for new kitchen, 1908-1909, William duPont papers, Hagley Library.

of other tracts equipped with standing structures, this steady rise in valuation primarily reflected the continuing renovations and construction of tenant, agricultural, and other supporting buildings on Montpelier. The valuation held steady at just over \$68,000 through the death of William duPont in 1928.

Changes to the House and Repairs during Marion duPont Scott's Tenure

The earliest floor plans of Montpelier that include the duPont additions date to approximately the time of William duPont, Sr.'s death in 1931.²² After comparing these floor plans with the plans of Montpelier as it existed just prior to the restoration, it turns out that Mrs. Scott kept the Montpelier house much as it had been during her parents' lifetimes. However, exceptions include rewallpapering, adding several bathrooms and a few partitions, changing woodwork in several rooms, and, most importantly, creating her Art Deco-style Red Room.²³

Mrs. Scott's most striking remodeling project within the house was the renovation during the 1930s of her mother's old Empire drawing room into her own Art Deco Red Room, a room dedicated to Mrs. Scott's beloved horses and favorite equestrian sports. The concepts for the Red Room were Mrs. Scott's, with design assistance from her private pilot, Edward Conklin, and from her longtime friend, the gentleman jockey, horse trainer, and sculptor, Carroll Bassett.²⁴ Changes to the space during the renovation included the moving of the southeastern door several feet to the north and the insertion of a dropped ceiling.²⁵ This new ceiling, painted silver, was lit by lights mounted above a dropped cornice, and featured a directional pointer (attached to a weathervane) to facilitate proper casting of the hounds for foxhunting. The elder Mrs. duPont's "Adam mantel piece" was removed and ultimately replaced with a mirrored fireplace surround custom-made at the Corning Glass works. The design of the fireplace was an early commission of Charlottesville architect Milton L. Grigg, better known as a restoration architect specializing in 18th and 19th century structures.²⁶

The elaborate wall covering of the old Empire Drawing Room was also removed and a simple wainscoting was installed below the chair rail. The wainscoting used a relatively recent technology of a plywood base framed with boards and moldings to give the effect of paneling. The built-in shelving and seating were also of plywood. Chromed metal strips applied to the shelving edges and the molded chromed metal applied to the chair rail also provided the room with a modern feeling that accentuated its art modern styled inspiration. Above the wainscoting, the walls were covered with a combination of burlap and photographic murals showing scenes at Montpelier (the murals were by noted racehorse photographer Bert Clark Thayer). The floor was

²² "Preliminary Survey: Montpelier," Job No. 117, May 27, 1931, by Bernard T. Converse and Philip T. Harris, Engineers & Architects, 327 Delaware Trust Building, Wilmington; copy in Montpelier Architectural Research Dept. files. Bernard T. Converse was married to a sister of William duPont, Jr.'s wife Jean Austin duPont (personal communication, Jean Ellen duPont Shehan, May 2, 2005).

²³ Mrs. Scott's book, *Montpelier*, contains numerous images of interiors and exteriors of the Montpelier house during the 1960s and 1970s, as well as images of the Montpelier landscape and Thoroughbred operation.

²⁴ Personal communications from E.P. (Buck) and Mamie Smith, both long-time Montpelier employees, Spring 1990; personal communications, E.P. (Buck) Smith, June-July 1990.

²⁵ Interview with Thomas (Tommy) Southard (now deceased), July 17, 1986, audio tape, copy in Montpelier archives. The repositioning of the doorway was confirmed by physical evidence in spring 2004.

²⁶ Specifications for fireplace surround to Pittsburgh Corning Corporation, January 1937, Montpelier archives.

covered with black and off-white inlaid sheet linoleum which was patterned to resemble tiles (see section on Floors and Floor Coverings, below). The construction of the Red Room apparently was accomplished in at least two episodes. Traces of burlap wall covering over the mantel (an area later covered by a large mirror) and behind the arch-shaped plywood shelving unit on the east wall suggest that it is likely that burlap originally covered all of the walls above the chair rail and over the mantel. The design was apparently altered in the last half of the 1930s with the installation of the glass mantel (surmounted by the large mirror noted above), the above-mentioned shelving unit, and the Thayer photomurals, all of which were apparently added ca. 1937.

Other changes by Mrs. Scott involved the removal of her parents' chair rail and the addition of new wainscoting to the formal dining room and service alcove. This new wainscoting was similar to that in the Red Room: a plywood base framed with boards and moldings. Mrs. Scott also installed an archway and folding doors between the duPont dining room and the "little" dining room.²⁷ The installation of this archway, which involved the installation of a steel I-beam, was undertaken by Holladay Brothers, a contracting firm in nearby Gordonsville.²⁸

The last major change undertaken by Mrs. Scott was the remodeling of a bedroom in her private suite into a trophy room. In redecorating this space, she installed plywood paneling as well as glass-doored display cases, over the old plaster walls, and a closed doorway. She also installed built-in wardrobe/clothes press/cedar closets in several second floor bedrooms, and remodeled a bedroom into a bathroom and closets. In the section which was remodeled into a walk-in cedar closet, the Holladay Brothers stamp was found on the reverse of the cedar boards, indicating that they either undertook the work or at least supplied the material.

Relatively minor changes undertaken by Mrs. Scott involved installing new wallpaper in many rooms (including yellow wallpaper in the foyer, parlor, and first and second floor hallways during the 1940s and 1950s). On the third floor, partitions and doorways were added to perhaps afford more privacy to the guest rooms in the south end of the house (formerly George Zinn's bachelor quarters). The thin walls of these partitions consist of light vertical members and horizontal tongue-and-groove planks, faced with fiberboard which was covered with the yellow wallpaper applied to many other areas of the house in the early 1950s. The construction of these partitions appears to date to the early 1950s.

²⁷ As noted above, a solid wall between the two rooms is shown in the 1931 floor plan of Montpelier. The Annie duPont's early 20th century decorating schemes in these spaces apparently survived unchanged until the post-1931 changes made by Marion duPont Scott. Limited subsurface investigations in January 1991 (preparatory to the redecorating of duPont Room 121) revealed that a dark red patterned wallpaper was in place on the walls of Room 121 when this doorway was cut through, and fragments of this paper were encapsulated under the finish plaster. This wallpaper appears to be consistent with the wallpaper in photographs taken during the William duPont, Sr. era and preserved in the Montpelier archives. The 1991 subsurface investigations were reported in the February 1991 newsletter of the Montpelier Research Center [MONARCH], copy in Montpelier archaeological department.

²⁸ A steel plate crudely painted with the name "Holady [sic] Bros." was found on the I-beam during demolition of this section in April 2004.

Perkins Brothers, George Ficklen, the Design of the duPont's Montpelier Estate, and Associated Builders and Workmen

The newspaper clippings indicate that the Perkins Brothers contracting firm begun work at Montpelier in, or slightly before, January 1901. The north wing was apparently begun first, as indicated by the clipping reference noting that "the east wing [i.e. the north wing, which orients slightly northeast] of the Montpelier mansion is being widened...the west wing will be widened."²⁹ A dated builders' signature found in the duPont dining room provides physical evidence that the north wing was well advanced by late March, 1901. The bricks, general masonry work, framing, and other construction practices were identical or extremely similar on both north and south duPont wings, suggesting that the same suppliers and builders were responsible for the materials and construction of both wings.

The Perkins Brothers contracting firm subsequently left Montpelier, probably before the end of 1901; apparently with some elements of the house and other structures unfinished. They were replaced by local contractor George Ficklen, who had been working on the property as a subcontractor since at least May, 1901. George Ficklen would later become William duPont's chief builder at Montpelier. George Ficklen's obituary in November, 1917, states that he had worked for William duPont for most of the previous seventeen years, indicating that he started working at Montpelier around 1901.³⁰

It apparently was George Ficklen who designed many, if not most of the buildings for the property, and oversaw a significant portion of the duPont transformation of Montpelier. Unfortunately, although George Ficklen made drawings and models of his building projects at Montpelier, none of these are known to be extant. George Ficklen's last surviving daughter remembered that her father did work on the main house, designed and built most of the agricultural buildings, the Montpelier general store, and many of the workers' housing on the property, and renovated and enlarged the pre-duPont structures on the property to bring them into a conforming design with the new buildings. She also remembered seeing various architectural drawings, as well as detailed models for some of the farm buildings (such as the indoor riding school) in her father's office in the Montpelier carriage house. She had no knowledge of the fate of these drawings and models. However, she believed that George Ficklen's personal papers, and perhaps his drawings and models as well, were lost in the fire that destroyed Ficklen's home office.

George Ficklen employed a crew of both black and white workmen. The workmen listed below probably represent only a portion of Ficklen's workers over the years:

Ben Jackson (from Rochelle, Madison County)
Ben West (from Barboursville, Orange County)
Elbert L. Leake (from Somerset, Orange County)
J. Newton Yowell (from Somerset, Orange County)

²⁹ Citation for quote missing from original historical report submitted to HABS.

³⁰ Montpelier Estate Cash Book, labeled "Montpelier," 1900-1924, Montpelier archives, p. 25; copy of obituary of George Ficklen (1917), Montpelier archives.

Dick Hughes (from Gordonsville, Orange County)

Mitchell Jackson (from Jacksontown, a black settlement in Orange County, near Montpelier, he was the plasterer of the Ficklen crew, and acted as foreman for Montpelier construction after George Ficklen's death)

John Bickers

James L. Thomas

John Richard

William Giddings

Denis Stearns

Henry Seay

W.W. Davis

E. Smith

E. Miller

J.J. Sprinkel

J.T. [?] Garton [?]

James West

Joseph Clarence Rohr

Wallace Wiggins

Lewis B. Alexander³¹

William duPont's surviving building records indicate that the Ficklen crew worked as day labor, paid hourly at rates ranging from George Ficklen's \$0.25 per hour to the approximately \$0.15 to \$0.20 per hour earned by many of his crew.

Additional workmen were apparently hired from time to time for particular jobs. Among the surviving building accounts for the William duPont era is a statement from the W.D. Harris Co., 827 Nalle St., Charlottesville, for work done in 1910 on the "White House" (Arlington, the former Newman residence on the west side of Montpelier, which was purchased by William

³¹ Much of the information on George Ficklen and his crew was gathered via an interview with Frances Ficklen (daughter of George Ficklen), Gordonsville, Virginia, January 3, 1990. Additional information on names of crew member, for the period after 1908, is located in payment records in William duPont's personal papers, in the possession of the duPont family. No accounts for George Ficklen's pre-1908 work for William duPont have been found. No such items can be identified among the duPont records in the Montpelier archives. No architectural drawings of any sort, and no records for the work at Montpelier in the 1901-1907 period have been identified among William duPont's surviving papers. Ben Jackson, Ben West, Elbert Leake, J. Newton Yowell, Dick Hughes, and Mitchell Jackson were identified by Frances Ficklen. John Bickers, James L. Thomas, John Richard, William Giddings, Denis Stearns, Henry Seay, W.W. Davis, E. Smith, E. Miller, and J.J. Sprinkel are named in the surviving accounts. In the conversion of duPont Room 109 to a handicapped elevator shaft (in 1989-1990), an inscription was found on the back of a board, noting that the shelf was "built by J.T.[?] Garton[?] & James West, July 1901." Both Garton and West are surnames found in the Orange County area; given the date, these are apparently two more members of the Ficklen crew (the board is currently housed in the Montpelier architectural collections). The initials of several more workmen were discovered during the 1989-1990 repairs to the concrete in the Montpelier fishpond, when the initials C.W.O. (or D) and D.W.J., and the date, Aug. 29 190_ (or 191_) were found in the old concrete (information from Montpelier Archaeological Department, 1990). Thus far, these workmen have remained unidentified. The identification of Joseph C. Rohr as a member of the Montpelier building crew came from Thomas C. Rohr, Wicomico Church, Virginia, November 13, 2003. Mr. Rohr is a grandson of Joseph C. Rohr. The signatures of Wallace Wiggins and Lewis B. Alexander were uncovered during the week of September 13, 2004 on the plastered jamb of the Madison-era east window (later converted into a duPont-era doorway) in what had been Nelly Madison's kitchen (duPont Room 033). According to the 1880 and 1900 Orange County Census records, Wallace Wiggins (b. 1885) and Lewis B. Alexander (b. 1878) were two young African-American men from Orange.

duPont from the White family in 1905 and subsequently enlarged). Harris was listed as a plasterer in contemporary Charlottesville directories, so the work may have involved replastering of the recently renovated and much-enlarged house. The statement lists the costs for the services (for two days' work, billed by the day) of W.D. Harris (\$5.00 per day), W.M. Barbour (\$3.50 per day), George Lewis (\$3.50 per day), and Charley Scott (\$1.50 per day), plus \$2.80 "railroad fare."³²

Mitchell Jackson had taken over as Montpelier construction foreman after George Ficklen died in 1917, and held that position for a quarter of a century, until his death in the 1940s. He is remembered as a multi-talented builder who could handle carpentry, plastering, and a number of other skills.³³ After Mitchell Jackson's death, Thomas (Tommy) Southard, one of the Montpelier employees, was in charge of construction, electrical and plumbing work in the mansion. Montpelier farm manager L. F. (Link) Brooking was in charges of work and repairs to farm buildings and fences.

Early duPont Era Decorative Taste, Furnishing, and Room Use

Upon the family's move to Montpelier in 1902, Mrs. duPont made an inventory for her three drawing rooms in the Montpelier mansion. These consisted of the small Empire Drawing Room (the refurbished section of the Madison's old south wing), and two new rooms in the new rear southeast wing, the Morning Room, and the English Drawing Room.

Mrs. duPont recorded the measurements and date and place of purchase for most articles. In many instances, the inventory was a general listing of the items within these three drawing rooms, and room-by-room descriptions were not given. However, the locations of some of the larger, more permanently installed features were identified by Mrs. duPont:

Chandelier or Luster in English Drawing [room] is very handsome & is Louis XVI & came from France. All gold bronze. The three men with cymbals &c.

The ceiling in English drawing-room is a copy of the one at Binfield Park, Berks. England, where I lived for five years. Binfield Park was designed & decorated by the Adam Bro. in 1775.

Mantel piece in English Drawing room is very handsome & is genuine. An Adam Mantel-piece--beautifully carved with wedgewood plaques set in--made about 1775. I saw it at Duveens Shop in Bond St. in London, he sent it to New York & we bought it from Duveen in New York in the fall on 1901.

³² Montpelier building records, William duPont papers, Hagley Library, W.D. Harris, 827 Nalle Street, is listed as a plasterer in the 1912-1913 Charlottesville directory, *Charlottesville, Va. Directory And List of Albemarle County Farmers 1912-1913*, Richmond, Hill Directory Company, Inc., 1912, p. 92. In 1906, Harris was listed as a contractor at 805 Nalle Street, see *Charlottesville and Albemarle County, Va. Directory 1906-1907*, Richmond, Hill Directory Company.

³³ Personal communications, E.P. (Buck) Smith and Chester C. Hazard, July 16, 1990. Mr. Hazard was the estate Secretary for Mrs. Scott, overseeing the overall operations at Montpelier.

Mantel piece in Empire Drawing room is very handsome and an "Adam mantel piece." White marble beautifully carved & beautifully carved center piece. We saw this in London at Litchfields & bought it and had it sent over. It was made about 1775.³⁴

In Keeping with the duPont's Neoclassical taste, pride in their French heritage, and fascination with the Napoleonic era, many of their drawing room pieces were of Georgian or French Empire period, and a number of items were purchased with a Bonaparte family provenance. The formal dining room was similarly well appointed, with some massive mahogany pieces and some notable silver.

A third major documentary source, covering the end of the William duPont era, is the complete, room-by-room inventory of furnishing (including prints and paintings) in the Montpelier mansion, as well as a listing of items in other buildings, and additional personal property on the place, made for the probate of William duPont's estate after his death in 1928. This remarkable, forty-page document not only provides a record of the contents of each room of the mansion house, but also gives evidence of the names and usage of the rooms.³⁵ From this record, it can be documented that the main floor was used for reception and family rooms except for the north and northeast service rooms. The second floor contained the family's private rooms. There was a private suite for Mr. and Mrs. duPont in the south end of the house. The second floor also contained several guest rooms, and rooms for a few personal servants (located along with the children's rooms, in the north wing of the house). The south end of the third floor held a suite of rooms that was originally the bachelor's quarters of George Zinn, Mrs. duPont's son by her first marriage.³⁶ By the 1920s the rooms in this space were reserved for the use of Mrs. duPont's nephew Theodore Rogers, a secretary's room, and an additional guest room, along with hallways and storage rooms.³⁷ The central portion of this level contained a bathroom and storage areas, and what was apparently another guest room. Additional storage areas and servants' rooms occupied the northern end of the third floor. The basement contained various service rooms, storage rooms and work rooms, kitchen and refrigerator rooms, a wine cellar, pantry rooms, and a dining room for servants.

Outside of the drawing rooms and dining room, the furnishings became markedly less elaborate even on the rooms of the main floor. The second floor master suite, and the second and third floor family rooms and guest rooms contained simpler mahogany and walnut furniture, and there was a mixture of golden oak and enamel furniture in the lesser spaces.

Ceiling Decorations

Most of the duPont ceilings were plain painted plaster. Molded plaster cornices and wood crown moldings were also installed in a number of rooms. The duPonts installed elaborate plaster

³⁴ Annie Rogers Zinn duPont inventory ledgers of furnishings in England and Montpelier, copies in Montpelier archives.

³⁵ Inventory of the estate of William duPont, Orange County Will Book 18, p. 100.

³⁶ Elaine duPont Irving (later Elaine duPont Irving Woodruff) photographic albums, Accession No. P177, Wintherthur Museum, Archives and Library, Wilmington, Delaware.

³⁷ Inventory of the estate of William duPont, Orange County Will Book 18, p. 100.

ceilings in two drawings rooms at Montpelier; the English Drawing Room and the Empire Drawing Room. The Neoclassical ceiling of the English Drawing Room was specifically noted by Annie duPont in her drawing room inventory as "a copy of the one at Binfield Park."³⁸ The ceiling of the Empire room was a freer-form composition of various Neoclassical elements such as lyres, bellflowers, and other floral motifs. A simple plaster ceiling medallion to frame the chandelier support was installed in the Morning Room, which also had an elaborate plaster cornice.

Wall Coverings and Treatments

The two drawing rooms at Montpelier which were embellished with elaborate plaster ceilings (the English and Empire drawing rooms) also had walls decorated with damask panels surrounded by ornamental bolded plaster frames. The decorative wall treatments in these two drawing rooms were modeled after treatments in rooms in Binfield Park. Most of the other public and major private spaces were wallpapered.

For the installation of the wallpapers done as part of the enlargement and remodeling of Montpelier house in ca. 1901, professional wallpaper hangers were brought in from Frederick Beck and Company of New York, one of the major manufacturers of fine wall coverings in the U.S. Other rooms on the first floor were wallpapered except for the billiard room and the service and staff living areas on the north section of the house, which had painted walls.

On the second floor, the rooms in the master suite, main hallways, and guest rooms were wallpapered. The walls of the master bath were first covered with metal stamped to look like tile and painted and were subsequently plastered and painted. Marion duPont's bedroom, her governess's room, and the children's sitting room were wallpapered. The original wall treatment in the room occupied by William duPont, Jr., and the adjoining space (divided in the 1930s to form closets and a bath) is uncertain, but following the treatment of other family bedrooms, there were likely wallpapered as well. Service rooms in the north wing, such as the hallways and store room, had painted walls. The walls of the northwest front bathrooms were tiled with white subway tile. The walls of the bathroom next to young Marion duPont's room were covered with metal embossed to look like tile (the same material which, as noted above, was the original treatment in the master bath).

On the third floor, the room in the south suite occupied by George Zinn were wallpapered. The wall treatment in the third floor guest room (later the Jockey Room) in the porch pediment, and the hallway during the senior duPont era is uncertain, but these were likely wallpapered in a similar manner to the second floor guest rooms and main hallways. The walls of the bathroom and the service areas of the third floor (the storage areas, closets, and maids' rooms in the north section) were painted.

Marion duPont Scott had a number of the rooms repapered in the mid-20th century. Labels on extra rolls kept in storage provide documentation that she dealt with New York decorating firms.

³⁸ Annie Rogers Zinn duPont inventory ledgers of furnishings in England and Montpelier, copies in Montpelier archives.

These included the firm of Margaret Owens, Inc., 518 Madison Ave., New York, from whom Mrs. Scott ordered a gold satin stripe paper marked "Made in England/M.O. 1291"). A paper with blue bird figures, marked "Massachusetts Bird" was ordered from Nancy McClelland, Inc., in New York. Also in storage was a green sating stripe paper, maker not identified, which was used in the Morning Room. For Mrs. Scott's own bedroom (duPont Room 238), she chose a striking wallpaper decorated with images taken from Audubon's *Birds of America*.³⁹

Mrs. Scott installed less-traditional wall treatments during her remodeling of her mother's Empire Drawing Room into the Red Room, using burlap wall covering, plywood wainscoting, and photomurals.

Floors and Floor Coverings

Floors and floor coverings and finishes used by the duPonts followed typical practices of the times and of their social class. The wood flooring installed by the duPonts was tongue-and-groove boards, and varied from 2 1/2" through 3" and 3 1/4" to 3 1/2" in width, all standard sizes of the time. The new flooring in the non-service areas of the house was stained and finished identically with the older wide floorboards which remained from previous ownerships. In storage areas (such as closets and kneewalls) the flooring apparently was left unfinished. In the service areas and servants' rooms, the flooring was either unfinished (implying that it was once covered by some sort of carpeting, matting, or resilient flooring), or partly finished (varnished or painted along the walls but left unfinished in the center where it would be covered by felt-based or linoleum rugs).

On the third floor the wood flooring exhibited several different finishes appropriate to the different uses of the room in this space. In the south section was the suite which had originally housed George Zinn, Mrs. DuPont's son by her first marriage. By the 1920s this section served as guest room and rooms for Mrs. duPont's nephew Theodore Rogers and a secretary. In this section, the floors were finished in a medium-dark stain similar to that on the first floor. In the north section, which contained servants' and storage rooms, the flooring was originally unfinished; the lack of wear or staining on this flooring implied that it was protected by some sort of covering. As an additional differentiation from the family rooms in the southern portion, the plastered walls in this section were painted instead of wallpapered.

For unknown reasons, sometime in the early 1920s (probably in late 1920 or early 1921), a second layer of wooden flooring was put down in the east section of the servants' hallway and in the surrounding servants' rooms.⁴⁰ At this time, the northernmost room was partitioned to create a storage area at one end of the room and bedroom. This new flooring was generally varnished or painted around the sides, but not in the center where felt-based or linoleum rugs would be placed.

³⁹ Mrs. Scott also received decorating assistance from Doug Somerville, a New York-based interior decorator who was the brother of her first husband. Personal communication, Atwell W. Somerville, Orange, Virginia, July 1995.

⁴⁰ The approximate date for this new flooring is suggested by newspapers laid under the building paper and new flooring in the new storage area (duPont Room 301). Discovered during materials removal on March 5, 2004, these newspapers are dated October 24, 25, and 27, and December 16, 1920. The papers include sections of the *Washington Post*, *New York Herald*, and *Philadelphia Public Ledger*.

As was typical for the time and their social class, the duPonts favored oriental rugs for floor coverings in both their public spaces and major family and guest bedrooms. There were fine large Persian and Turkish carpets and some area rugs in the large drawing rooms and dining room. Large carpets, area rugs, and runners decorated the entrance hall and stairhalls. On the second floor, the master suite contained several large Turkish rugs and Persian area rugs. In the children's rooms and second floor and third floor guest rooms, the rugs were usually of much lesser quality, and often smaller.

Linoleum or its less expensive substitute, felt-based "rugs" (area rugs made of felt-based, bituminous-impregnated material printed with patterns) were used for floor coverings in service areas and servants' quarters by both the senior duPonts and Marion duPont Scott. Linoleum patterned to resemble dark brown tiles was installed in the front entry at Montpelier by the duPonts, and a brown sheet linoleum was installed to cover the floors at the third floor dormers; both these applications apparently served as waterproof protective coverings for the wooden flooring beneath. The exact dates of these installations is uncertain, although the patterns appear to date from the senior duPont period or very early in Marion duPont Scott's tenure. The estate inventory of William duPont also notes a number of "Congoluem rugs" (felt based rugs) in servants' quarters.⁴¹

Resilient flooring such as linoleum and similar products were popular with Marion duPont Scott. A 1930s building catalog acquired by Mrs Scott lists a number of these floor treatments. The black and off-white inlaid sheet linoleum in the Red Room can be identified as Congoleum-Narin Sealex Linoleum. This linoleum appears to be No. 7303, the Nassau pattern.⁴²

The Red Room's Congoleum-Narin Nassau pattern was an inlaid sheet linoleum designed to resemble tiles. The overall pattern and size were also similar to the brown and ivory linoleum tiles which were installed in the first floor service hallways, butler's pantry and adjoining service rooms and corridors. The heavy brown battleship-type sheet linoleum installed in bathrooms and upstairs service hallways throughout the house appears identical to the Craft Brown Sealex linoleum (No. 1000) shown in the same catalog. Not appearing in this catalog, but appearing, stylistically, to date from the second quarter of the 20th century, was the multicolored sheet flooring installed in Mrs. Scott's private bedroom, which was remodeled in the 1930s. This flooring was embossed to resemble small tiles laid in a basket-weave pattern. Also not in the catalog, but also appearing to date from this time period, was an additional inlaid sheet linoleum, installed in the north second floor bathroom and adjoining storage area, which was fashioned to resemble smaller (3 1/4" square) light brown and dark blue tiles. All of these examples of resilient flooring were probably installed early in Marion duPont's tenure. Some of the other service rooms (storage rooms, and staff bedrooms and baths) on the second and third floors were equipped with felt-based "rugs" and sheet flooring, which were made to resemble the more expensive linoleum.

⁴¹ Inventory of the estate of William duPont, Orange County Will Book 18, p. 100.

⁴² *Home Owners' Catalogs: A Guide to the Selection of Building Materials [.] Equipment and Furnishings*, (New York, F.W. Dodge Corporation, ca. 1935 [catalogs range in date from 1933-1935], copy in Montpelier archives. Congoleum-Nairn was formed by the merger of Congoleum, which manufactured felt-based rugs, with Nairn Linoleum Company's American branch in 1924. See Pamela H. Simpson, *Cheap, Quick & East: Imitative Architectural Materials, 1870-1930* (Knoxville, University of Tennessee Press, 1999), p. 91.

Key to Abbreviations used in Footnotes

SCDB Spotsylvania County, Virginia, Deed Book

SCWB Spotsylvania County, Virginia, Will Book

OCDB Orange County, Virginia, Deed Book

OCWB Orange County, Virginia, Will Book

JM James Madison

DPM Dolley Madison

TJ Thomas Jefferson

JPT John Payne Todd

UVA University of Virginia

JM/LOC James Madison Papers, Library of Congress

DPM/LOC Dolley Madison Papers, Library of Congress

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